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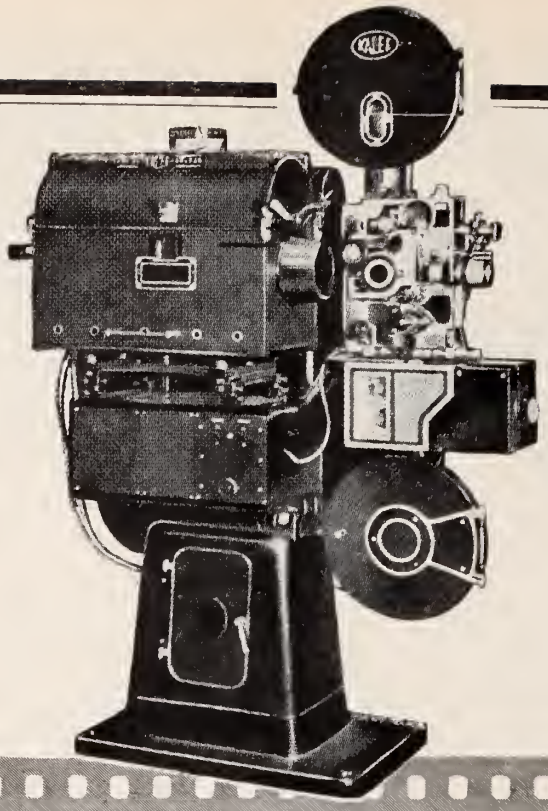

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All Eggs In One Basket!

It is a happy sign of the times that a well-known economist of the status and experience of Mr. Manu Subedar has begun taking an active interest in the future of the Indian film industry.

The other day the Government had to answer some awkward questions in the Legislative Assembly.

Asked Mr. Manu Subedar: "Is it a fact that no panel has been set up by the Planning and Development Department for the film industry? If so, do Government propose to do so now?"

Answered the Hon. Sir Azizul Haque: "The film industry has been included specifically among the industries for which Government in the Planning and Development have decided to set up panels. It is hoped to set up this panel shortly."

"Hoped" and "Shortly"—just two words with which bureaucracy has denied freedom to 400 millions for over 150 years.

Thundered Legislator Manu Subedar: "In view of the very serious inconvenience caused to the film industry in India, may I know what is the considered policy of the Government regarding this (panel)? If there is another war in the next ten years, should not the Government take steps to manufacture raw materials for the film industry in this country and not leave the industry in India to depend upon imports?"

Spoke Sir Azizul, New Delhi's Delphic Oracle: "If there is another war in the next ten years and if this question is asked then, the Government of the day will be able to give a complete answer to that".

What marvellous flight of intellect the Honourable Member of the Government has shown in this reply? For a complete answer we have to wait ten years and for another Government.

There must be some unique philosophy in the bureaucratic principle of ruling to find a good man like Sir Azizul converted so quickly into a brazen-faced bureaucrat. Or is power so annoyingly intoxicating that good men of the world lose their inherent goodness and poise? Whatever the reason, Sir Azizul's reply was most disappointing and not at all sympathetic to our struggling film industry.

And yet we should not place all the blame at the official door. The people in the industry are also to blame because they have not yet acutely realised, in spite of present war-shortages, that our film industry is entirely dependent on foreign imports in raw films, machinery and chemicals and that it is necessary for them to do something about it as soon as possible.

On an average India imports every year over 75,000,000 feet of unexposed raw film from overseas worth over Rs. 26 lakhs. In addition to this we require over Rs. 20 lakhs worth of basic machinery and accessories. Another 12 lakhs of rupees are spent annually in buying chemicals. These are pre-war figures. Since the out-

Shobhana Samarth comes in these senorita plumes in "Veer Kunal", a picture produced and directed by Kishore Sahu.

break of war, our production output has gone up, inspite of numerous difficulties. And after the war, with the increase in theatres and production units, our demand of these goods will be multiplied several times. Which all proves that we shall have an increasing market every day. Isn't all this an argument enough for our industrialists to think of manufacturing in our country the raw products they require for the film industry.

It doesn't need big factories and huge plants to manufacture raw films in the country, nor does it require mile-long founderies to prepare projectors and other mechanical parts. Most of such factories, enjoying a world trade-name, are only assembling plants which get different parts manufactured by different people and merely assemble them in their own work-shop. All this can be done in India very easily if only our industrial people have a will to do so.

Wouldn't be a good idea for our leading film producers to promote a company for the manufacture of raw film and machinery on a co-operative basis, each producer contributing about Rs. 50,000/- to make a capital of 50 lakhs? All extra money needed can be called from the public.

If a prominent industrialist like Mr. Chandulal Shah takes a lead in this matter it will be only a matter of days for such an enterprise to be floated. Should there be another war, does the film trade—producers, distributors and exhibitors—desire to be again in a helpless and dependent position on foreign imports, on the favour of the Government and all the humiliating incidents, which have arisen during the present war, including the licencing of productions and black-marketing?

It will be only a wise policy if the film people contribute a part of their present huge war-profits to build up an indigenous supply base in the country, as far as possible, so that when the next war comes we don't have to go over on our knees and eat from the hands of the Government.

Mumtaz Ali and Mridula have a romantic moment together in "Jwar Bhata".

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

WOES AND ECHOES

It doesn't take long for Editor Baburao Patel to get annoyed with someone or something. High-strung by nature and surrounded by several business affairs, including, of course, his expensive hobby of horse-racing, Baburao is anything but a genial man these days.

Therefore when I suggested to him that readers should be given some space every month to express themselves and be given some bait to meet their postal expenses, he uttered a nonchalant "Alright" and walked out to the races.

But the month of March brought in 1,017 letters so far, many woes and few echoes, and Baburao, who has always been conscientious in his work as an Editor, had to go through all the letters. The language he uses these days can't be risked here. He thinks that readers are ruining his health by writing long letters and by expecting him to read them.

Readers of "filmindia" do not seem to have understood the purpose of this new section in "filmindia". Many have sent us reviews of pictures, thinking, probably, that their opinions on old pictures have historical importance.

What is a "Woe" in this industry of entertainment? A bad theatre, worse ventilated and heartlessly managed should be one of the woes of our film-goers. A bad artiste repeatedly intruding upon the audience from place to place should be an outrage. A film theme too often exploited should be an annoyance. An "echo" should be a supporting opinion of what "filmindia" officially advocates from month to month, be it a repetition of a point in a review, a second condemnation of an artiste's performance or a support to "filmindia's" general criticism.

Contributions to "Woes and Echoes" should not be long articles—never more than ten lines. If possible contributions should be typed or written very neatly, so that Baburao Patel doesn't get a chance to lose his temper and curse the poor readers and swear at me for starting this "racket".

Readers should stick, as far as possible, to their local inconveniences and provide as truthful and as accurate details as possible of their grievances. When local subjects are finished, it will be time enough to go to things of general interest.

From the letters published, readers will find out what catches the tired eyes of Baburao. Remember, no one else has anything to do with "filmindia". Every word that is printed is ok'd by one man and that one man is not always an easy fellow to get along with. I am anxious that readers should always have some space in "filmindia" for whatever Baburao may say, "filmindia" is a readers' magazine. This is, therefore, a personal appeal to be short, sharp, intelligent and different. Why not prove to this man that there are thousands in the country as intelligent, who are not in the news just because they have had no opportunity.

DELHI THEATRES

We have received a few angry letters from some prominent cinema owners in Delhi. They write to us that as a result of our strong criticism of Delhi theatres, the local authorities have taken "strong and unreasonable action" in calling upon the theatre-owners to put their houses in order within a month. The theatre-owners think, and loudly, that they cannot undertake extensive repairs owing to shortage of building materials due to war.

We don't believe the theatre-owners are telling us the truth. They have been making huge profits and it is but reasonable that a part of these profits should be invested in making the filmgoers more comfortable. The autho-

Within a month "Filmindia" has won another race—this time The Royal Indian Navy Cup (Div. I: 1¼ miles) on 24th March, 1945. Baburao Patel looks happy leading him in.

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rities refused to hear the usual lame excuses when some cinema bosses waited in deputation and chewed the old gum of numerous heaven-sent difficulties in the way.

We heartily support the authorities in their official fiat and watch with amusement the fast and short methods with which the theatre-owners are trying to remodel their houses to meet nominally the letter of the law. It would be well if the higher authorities in Delhi don't leave the supervision job to the subordinates whose honesty is not always above suspicion. And theatre-owners would not stop at bribing gods in heaven.

DREAMING OF HOLLYWOOD!

Believe it or not, Kishore Sahu, one of our young producer-directors, is likely to hit the headlines in America. Reading "filmindia's" review of "Raja", American distributors are anxious to secure the distribution rights of "Raja" for general release in the coast-to-coast circuit for foreign films.

Writes Pete Harrison (of "Harrison's Reports" who in addition to being the leading critic of America, controls large distribution interests) to Baburao Patel: "Will you be willing to communicate with the producers of the film to write to me directly, telling me what they would want for the rights for the entire continent, North and South America, or for the United States and possessions alone".

If "Raja" goes to America it wouldn't be long before the adventurous Kishore will follow suit. For a long time Kishore has been dreaming of a picture in Hollywood and seeing that his dreams have been coming true, one by one, I wouldn't be surprised to read one day in the Los Angeles Times, "Young Indian Producer Takes Hollywood By Storm" Kishore has the seeds of genius in him. All that he needs is a big opportunity.

His present job in hand is "Veer Kunal". Let us see what he makes of it.

FOLLOW THE A. I. R. LEAD

It is a welcome decision which the Broadcasting Department of the Government of India has taken with regard to the language on the A I.R. In future, there won't be any separate broadcasts in Hindi or Urdu and the general and official language will be Hindustani, in which the popular and simple words of both Hindi and Urdu would be fused together to meet the demand of the largest number. We congratulate the Hon. Sir Sultan Ahmed on this decision. It has in it the seeds of our future national freedom.

But what do we see on the Indian screen which should undoubtedly be the most powerful medium for spreading the national language in the country? In India, pictures are still produced in Hindustani, Urdu, Hindi, Tamil, Telugu, Marathi, Canarese, Bengali and Punjabi. That gives our industry nine tongues with which to talk to our people.

Some deep-dyed Muslim producers insist on calling their production-language as Urdu even though seven-eighths of it is good Hindustani understood by all. This courtesy is returned by the die-hards among the Hindu producers, who use hundreds of Urdu words in their dialogues and yet unblushingly label their production-language as Hindi.

This is all damn silly. Can't the people in this country do something sensible and useful by meeting one another half-way?

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ZAHUR RAJA

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Is it necessary that we should get our tongues twisted up just because our politics are all mixed up? Can't we carry on our affairs in a single language – Hindustani, and make it our national language for all our purposes—for quarrels and affections?

It is most essential that our film producers should readjust their profit-motif and start producing all pictures in Hindustani by scrapping all the different provincial languages. Pictures are still being produced in different provincial languages under the excuse that local masses don't understand Hindustani. Stop the pictures in the provincial languages, and after a year, find out whether the masses do understand Hindustani or not. The South Indians and the Bengalis who live in Bombay do seem to enjoy their entertainment fare in Hindustani. They don't seem to ache for their mother-tongue in motion pictures, because they get enough practice in their homes.

'GENTLE JAMSU'S' LOLLYPOP!

Writes Hanen Swaffer, the famous English columnist: "You may have read, in the "Daily Herald" list of New Year Honours granted to workers who toiled hard to make D-Day possible, these words:

"An M.B.E. to Joseph J. Shelley, a London meat porter".

I have now received from Shelley a request that it should be known that he has decided he could not accept the award.

"I am an active member of the Transport and General Workers' Union, in which I serve on two of its important committees", he writes, "and also a member of the Joint Conciliation Board of the London wholesale meat trade."

"If I accepted it, questions regarding my principles might be raised and a false interpretation drawn.

"Principles matter; medals don't".

That reminds us of the M.B.E. awarded to "gentle" Jamsu Wadia. What the meat porter refused a film producer accepted.

We would like to know, just for curiosity, for what particular heroic deed was the M.B.E. awarded to "gentle" Jamsu.

WAR-TIME CAMOUFLAGE!

The painful business of production licences has now reached the floors of the Central Legislative Assembly. Egged on by some one, innocent members are asking all sorts of questions now.

Central Legislator Muhammad Azhar Ali asked:

Q. Will the Hon. Member for Industries and Civil Supplies be pleased to state on what grounds he has given licence to one Taj Mahal Pictures of Bombay, when this concern had already closed its business and even offices in March, 1942?

R. The Hon. Sir M. Azizul Haque: "As far as our information goes, Taj Mahal Pictures did not stop their business from March, 1942 onwards. They were granted a licence because Government were satisfied that they could not actually produce a picture after their last picture in February, 1942, despite their active intention and preparatory action for doing so and that considerable hardship would be caused, if a licence was not granted to them."

We think the Government was wrongly informed in this case. If the records of the court case between Mr. M. A. Mughni and Mr. Ahsan, the Taj Mahal chief at the time, are perused at the offices of M/s. Khunderao Laud & Co., Solicitors, the Government will find out that the Taj Mahal Pictures had definitely stopped production work. Their maiden production "Ujala" was released in Bombay on 21st February, 1942, at the Lamington. Thereafter Mr. Ahsan paid off every one, closed his office and went away to Delhi with Miss Naseem. As far as our information goes, and it is more accurate than Government's in this industry, the Taj Mahal Pictures had no active intention to produce another picture.

They seem to have jumped in to stake their claim seeing that huge premiums were paid for war time licences. We can, of course, prove our facts whenever required to do so. It would have been proper for the Government to have admitted that the licence was given 'ex gratia' rather than to have attempted to provide the affair with a camouflage of justice and fair play.

Q. Is it a fact that a licence has been given to one Sadhona Bose, who has never produced a single picture? If so, on what merit?

R. The Hon. Sir M. Azizul Haque: "Yes. On Mrs. Sadhona Bose's merits as a well-known danseuse whose record of contribution to the exposition of Indian dancing is worth preserving".

The Government probably does not know that enough number of dances by Sadhona Bose have been framed in motion pictures to last a hundred coming generations as in "Raj Nartaki", "Kum Kum, the Dancer", "Meenaxi", "Paigham", "Shankar Parvati" and "Vish Kanya". All these pictures proved boring principally due to Sadhona's classical dances. One more in "Urvashi" is threatened. There was no necessity of granting a special licence on such flimsy grounds and inflicting more boredom on the people. Sadhona's husband Mr. Modhu Bose has already produced some dance shorts for the I F I called the "Dances of India". Was it necessary to have some more Indian dancing from his wife? If Sadhona Bose gets a production licence on "her record of contribution to the exposition of Indian Dancing", then a greater claim exists on behalf of Ram

Chandramohan is trying to act in the presence of Khursheed in "Mumtaz", a Ranjit picture.

Gopal and Madame Menaka, both great dancers of international repute and even Auzurie, who has for years toured the length and breadth of India popularising Indian dancing. If these persons apply for licences, will they be refused, seeing that Sadhona Bose has been given a licence on less merits? Let us wait and see how democracy works in future.

A MISGUIDED PATRIOT!

In a hundred different ways, we are told everyday that there is actually a paradise on earth where human society enjoys Utopian rule and ideal life. We are sometimes told that in this paradise, it is no offence to indulge in mating between the sexes but it is necessary to obtain a licence from the State if the world is to be burdened with a member of the piping progeny as a result of any sex-mating.

This paradise on earth is Soviet Russia—a land reported to be having plenty to live for and plenty to die in. Almost every third Indian with grisly hair on the top, writes a book on Soviet Russia in these days. It has become the fashion of the times to praise the Soviets. One of our good tame friends, who has never done any harm to anyone in life, Comrade Tendulkar, wrote a book called, "Thirty Months In Russia", and tempted us all to ask for passports for Moscow. Had the Imperialist British Government not been in power, more Indians would have been found in Moscow than in Delhi.

Then we have a society called the 'Friends of Soviet Union' in Bombay and probably in other towns. This society shows us from week to week some crude motion pictures of Russian peasants, presumably to promote closer cultural relations between India and Soviet Russia but actually, as we suspect, to dole out some political propaganda which Imperialism-ridden Indians are only too willing to swallow.

Soviet Russia is a lucky nation in the field of politics. In India it has millions of honorary friends who can pipe the Moscow tune without even a free glass of vodka.

The first man in India without a grisly growth of hair on his head, to write a book on Soviet Russia is our popular film technical expert, Mr. K. S. Hirlekar. Mr. Hirlekar is partially bald, and therefore, differs substantially from the professional and the honorary propagandists of Soviet Russia.

In his first book called "Soviet Russia", Mr. Hirlekar did not risk much of personal writing and satisfied himself by giving a compendium of articles by leading Russian propagandists with State statistics to support the claims made. Without detracting from the immense labour of Mr. Hirlekar in collecting the articles and the statistics, we must admit that we accepted the claims in the book with a pinch of salt, because all the articles were written by Russians, who write to order in the most convincing fashion, with perhaps the same easy conscience as betrayed by Goebbels' writers of Nazi Germany.

During my last visit to Germany, knowing that I was a journalist, Goebbels' Ministry of Propaganda, presented me a number of books written in honey and sprinkled with ethics and prayers. After my return to India, I could have prepared a compendium and presented a book to the Indian nation, singing the glories of Nazi Germany. I did not do so because I knew that the books were written by paid Nazi writers who could not write anything else even if they had wanted to.

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The second book of Mr. Hirlekar, "Soviet Asia", is, however, not planned on the lines of the first. Though there is a confusion of thoughts and some clumsy expression at places, the new book helps to bring home the objective fact that what could be possible in Soviet Russia inspite of its numerous languages and peoples, could also be done in India.

The book gives the political, the economical and the social history of Soviet Asia in short and there is not the least doubt that months of labour has gone into preparing the book with its 15 attractive maps and 6 useful illustrations. To those people who claim to be the architects of our future, Mr. Hirlekar's "Soviet Asia", is by all means an important book, but to the lay reader it sounds like just so much of drum-beating and Red-Flag waving.

It is a pity that a burning, restless patriot like Hirlekar, at the age of 51, should be wasting his precious few years beating the drum of Soviet Russia without even a free glass of vodka. Hasn't Mr. Hirlekar got enough to write and tell about his own unfortunate country which is struggling helplessly in the shackles of British Imperialism?

If this book had been written as a plan for future India, quoting Russian parallels where necessary, I would have hawked it in the streets of Bombay. Considering the times our country is passing through, it is most necessary for modern writers to remember that what is written about is more important than how it is written.

Though I do not condemn Mr. Hirlekar's efforts, I still do not congratulate him on his two books, whatever the rest of the press may have said in courtesy, because Soviet Russia is not my motherland.

THE INHUMAN TONGUE!

For good or for bad gossip plays a vital part in human life. The human tongue habituated to tasty things in eating likes juicy material for gossip. When one's neighbour is the poor victim of gossip the human tongue, forgetting the restrictions of the teeth and the lips which nature has provided, jumps out to lash the victim mercilessly.

"Consider the plight of the Hollywood war wife", says Film-actress Binnie Barnes.

Her husband, Major Mike Frankovish, was last reported in India.

"I can't even talk to anyone my husband doesn't know," she said, "else people will start talking. And, of course, I can't go out with any one except people like my agent, and not too often with him."

"Sometimes I go out with my doctor. But he is an obstetrician as well as a surgeon and people start saying, 'Yep, she's pregnant again'."

Once in a while she will go to a movie with another war wife like Maureen O'Hara.

"I like tennis but I can't play it with younger people because of the gossip—and the older people can't play it without folding up".

So Binnie sits home and sews clothes for her three children and writes a letter to Mike every day.

If some of our film actresses had been half as sensitive of gossip as Binnie Barnes, they would have become better women.

YOU'LL HARDLY BELIEVE,

That what a meat porter in London refused a film producer in India accepted—the Membership of the British Empire. Perhaps it helps "gentle" Jamsu Wadia to entertain M. N. Roy, the radical what-not of India.

That "gentle" Jamsu has returned intact from Delhi where he was specially sent to represent Shantaram in Rajkamal colours. Jamsu, of course, returned without completing the "radium" jubilee and labelled "Freight to pay".

That Kishore Sahu's "Raja" is likely to cross the Atlantic taking in the tins, Protima brand Vitamin "B" and Kishore's "Vanaspati".

That "Raja" is likely to score over "Rajnartaki" who could not get going so far, probably waiting for "Raja" to come. The Yankees will now have both the "King" and his "Court Dancer". What they need to provide is only a jazz band.

That by the time the "Court Dancer" sinks on the floor tired and doubled up, Shantaram's "Dr. Kotnis" will rush with first-aid and the Yankees will see for the first time an Indian Doctor with negroid curls.

That Yankees who are thinking of giving Indians citizenship rights by passing the Immigration Bill will get a shock of their life when they see India's film product after 30 years of infancy.

That the Pandits and the Munshis of Indian filmdom are upset over the decision of the All-India Radio to adopt Hindustani as the official language.

That Pandit Indra proposes to rattle the dead bones of Munshi Premchand to frighten Sir Sultan Ahmed into restoring the old order. As a loyal Marwari he takes only Hindi for all the meals and cannot risk the Urdu poison.

That Walli, that Punjab-Mumtaz—H. M. V. mix-up, is now learning Hindi from Pandit Indra so that Walli can say things about Kedar Sharma which the Urdu Kedar won't understand.

That in Urdu you don't have to abuse anyone. When Walli and Kedar meet they pay each other great compliments and understand perfectly what exactly is said of each other. A marvellous language this Urdu. Chan-

Deobala seems to be giving a rough time to Jamuna in "Taqrar".

dulal must learn it to use it on Shantaram.

That Shantaram's "P. P. A Dera" has at last completed a Silver Jubilee at the Novelty in Bombay and will soon be rushing for a "radium" jubilee, without which the prestige of the silver jubilee will stand suspected for months.

That Sadhona Bose danced in Delhi and got a licence for production. She had only gone on her professional tour and could not stop Sir Azizul Haque from buying a ticket.

That perhaps it was old Sir Azizul's first experience with Indian dancing and he was so much impressed that for days he dreamed of it and only got rid of the dream when he granted a special production licence to sweet old Sadhona, to keep her record behind because Sir Azizul would like his grandson to see what the grand-dad had gone through.

That Madam Menaka, inspite of her international name, would not be given a licence, because she may be considered too old to give anyone a dream. The fact of her being a great artiste is beside the point.

That the Taj Mahal production licence is a mystery which only Naseem can solve. No one would like "considerable hardship to be caused" to the one-ume beauty queen of the Indian screen.

That at this rate P. B. Jhaveri can have twenty times any one's claim to a production licence. He stocks "lookers", "singers" and "dancers" for his production work and they are all "sitters" and can not only give "dreams" but "nightmares" if required.

That producers are wondering how Mazhar Khan keeps on getting licence after licence when others are running up and shouting all the way to New Delhi without being heard.

That Rai Bahadur Chuni Lall can always be in profits whether "Filmistan" makes money or not. He has got Ashok Kumar and people want Ashok to act in other pictures.

That the Bombay Talkies have curtailed their publicity expenditure to pay more dividends to the shareholders. Why not stop the run of "Jwar Bhata" at the Majestic? That will save some more "Kismet" profits.

That M. A. Fazalbhoy got two cocktail parties at the Taj within a week—one from Rai Bahadur Chuni Lall and the other from Chandulal Shah—for having flown back safe from New York. What about the other birds who had gone with him?

That Chandulal supports on every new occasion the fact that he is the only intelligent man left in the film industry, the way he speaks a few well-chosen words—pointed and appropriate for every occasion—whatever the back-benches may have to say about him.

That Film-actor Zahur Raja, seen without a coat and shirt-buttons on the Race Course, probably fancies himself to be in Hollywood in the company of a fat-legged Anglo-Indian girl. Is she the heroine of Zahur's next picture?

That film-actor Motilal probably wishes to claim princely descent by walking within the tall shadow of the Kashmir ruler. Hari Singh doesn't seem to need much of an intellectual company, the way we find him surrounded by film actors.

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Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

B. K. SINGH (Lahore)

Have you ever given any good reviews to any Ranjit picture in the last two years?

Has Ranjit produced any good pictures in the last two years? My reviews are not prompted by trade labels. They are provoked by quality. The last goody-goody stuff Ranjit put out was "Tansen". Thereafter—well!

MISS SAVITRI D. M. (Karachi)

Should a woman worship her husband as a god, even if he is a drunkard and quick-tempered man?

In that age-old idea, India sowed its first seeds of slavery. When mothers lost freedom in their own homes, they gave birth to slaves and we have today a nation of 400 million slaves. Homes are no longer temples with husbands as gods. They are rest-houses on a common journey in which one leans upon the other. A drunkard's place is in the gutters and gods are not found in gutters.

SAYED RAHAT ALI KHAN (Meerut)

Don't you think it silly to secure an autograph of an actress on a currency note?

To those who care they are goddesses. To those who don't get the autographs, they become actresses. Whether this is silly or wise depends on the way one looks at it. Collecting stamps is considered a silly hobby by many, yet the King of England is a world-known philatelist.

S. B. JAISINGHANI (Karachi)

Who is the better music director between Anil Biswas and Ghulam Haider?

There is not much to choose between the two as both are good exponents of stolen rhythm. One takes his inspiration from the Hawaiian islands while the other goes into the arid deserts of Arabia with the oasis and the moon on the horizon. What both give is the music of other nations—at times of several nations.

P. KRISHNA NAYAK (Mangalore)

Why does a producer like Chandulal Shah produce cheap pictures like "Shankar Parvati", "Bansari", "Pagli Duniya", etc. Does he think that good people like these pictures?

Chandulal Shah, an highly intellectual man, does not yet seem to have realised the fact that people look up to him for something better than he is doing today. I agree with you that a producer like Chandulal, with almost unlimited resources behind him and an excellent experience, should give to his people better and more purposeful entertainment. The choice before him, however, is either to direct the pictures himself or to find intelligent people who can do the work for him. And let me tell you that pay what you like you just can't find enough intelligent and reliable people in this industry.

P. L. MEHRA (New Delhi)

Can't we stop parents, with lap babies who are liable to cry in the midst of a picture, from being permitted into our picture-houses. When the little pipers burst out they ruin all entertainment. Can't there be any legislation about this?

In this country where people pray and practise severe penance to get children, the child remains the prize-pet of the family and mothers become travelling Kangaroos carrying their burden of life from place to place. In the West, the child, whatever his age, is left behind with the Nanny. In India there is not enough to go round for the parents and the question of employing a nanny does not arise. So the piping progeny has to be taken around and exhibited with sound effects.

With face, lips and hands folded, Mumtaz Shanti begs to be excused if she comes to the screen in "Bhartruhari", a Ranjit picture.

We are now doing things in the Hollywood style. Here is a beautiful moment from "Bachpan", a Homi Wadia production, introducing in order Shashi Kapoor, Baby Madhuri and Baby Shakuntala. These three together have made the picture a human document.

As a rule few Indians have regard for the feelings of others around them. The economic conditions in the country have made people selfish and self-centred. Politeness is easy to practise on a full stomach. What, however, surprises me is the bad manners some adults display in life. Next to my writing room, I have a little shrimp of a man who screeches like an air-raid siren while negotiating his business, forgetful of the politeness he owes to his neighbours. That man is a menace to good society and his parents do not seem to have taught him good manners. When adults behave this way, why blame the little ones if they cry in theatres which are rotten. In their cries is a protest against the conditions in which our entertainment is shown, but unfortunately the stupid parents don't seem to hear the protest.

MISS YESHODA K. NEDUNGADI (Palghat)

Most of the historical films are more like castor-oil than cream. They leave such bad taste in the mouth?

Castor-oil is right. In our historical pictures facts are washed out with a vengeance. See the latest, "Chandragupta" and you will smell the castor-oil treatment.

M. E. DINKAR RAO (Madras)

Whom do you like better as an artiste between Devika Rani and Protima Das Gupta?

I think Protima beats Devika by miles in sheer acting. Devika was never much of an artiste. She looked sweet—sometimes dangerously sweet. Protima only looks dangerous.

THEODORE AUSTIN (Bangalore)

Who is the best music director according to you from among the following: Punkaj Mullick, R. C. Boral, Anil Biswas, Ramchandra Pal, Ghulam Haider and Kamal Das Gupta?

Rai Boral is easily the best. His work has thought behind it and popular taste in front of it, without sacrificing completely our tradition in music. Punkaj is a very good musician, but not a great music director like Boral. Kamal Das Gupta specialises in light, rhythmic tunes and has not yet done anything so great as to be compared with Boral or Punkaj. Anil Biswas and Ghulam Haider are exponents of stolen rhythm. In their work you can hear Honolulu and Cairo calling. Ramchandra Pal is a pretty good musician, but can hardly be compared with the giants.

WAZIRCHAND CHOPRA (New Delhi)

Can you describe the life of an average film actress?

We have no "average" actresses, we have all stars. Just at present their lot is rather bad. It is work in the morning, work in the noon, work in the evening and work in the night. They have more demand than talent. All this work means money, more money and still more money and, of course, income-tax, less income-tax and still less income-tax.

Do you think it is impossible to produce in India pictures in English?

How can it be impossible with the "Court Dancer", produced by "gentle" Jamsu and Shantaram producing "Dr. Kotnis"? I think it is difficult to run them in English speaking countries. The "Court Dancer" has not yet started dancing in America though several years have passed since the tins were shipped.

C. R. SHIV RAM (Matunga)

Don't you think it is high time for film producers, both big and small, to form an association to fix the ceiling prices of film stars?

We already have two associations, for the big and the small, and if their members do not quickly fix the ceiling prices of the stars, they will soon have to fix up their own coffin prices.

MISS SHIRIN MOLEDINA (Poona)

I want to know how can you do two things at a time, direct pictures and edit "filmindia"?

Didn't I do it last time? I do half-a-dozen more things simultaneously. I have someone who is a great help to me in my work.

G. D. PATEL (Bloemhof)

I find actors like Surendra and Pahari are losing popularity and vigour. What is the reason for this?

The personal reasons are more weight and creeping age. The commercial reason is shortage of talent. The artistic reason is that they are always

This photograph provides a good argument in favour of depilatories. We see Surendra and Ratnamala in a shot from "Ratnavali", of Amar Pictures.

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wrongly cast. Flesh, old enough to belong to a grand-dad, is expected to radiate a hero's glamour. As artistes, these fellows can be made to live longer if they are cast in roles suitable to their present physical conditions.

B. C. DESAI (Bombay)

Why shouldn't India import first-class producers and directors from overseas as a post-war plan, seeing the third-class talent we have got at present?

Don't worry, they will all come in due course. The problem is to keep them off—off from fattening on our soil.

G. B. N. RAJ (Mysore)

I found a small mistake in "Taqdeer"—?

A small mistake? You are either a humorist or a blind guy. Our motion pictures are all mistakes. Tell us when you find something right.

KR. RAJENDRA SINGH (Agra)

What made Saigal run away from Bombay so soon?

Don't worry, he is coming back very soon, to give Calcutta some relief.

J. N. BHARATIYA (Benares)

What are film actresses paid these days per picture?

The really popular ones are given anything between a lakh and a lakh and a half. But of this 50% is paid as black market money. The lesser ones draw anything between 45 thousand to 80 thousand with 50% black payment. They are also allowed to work simultaneously in three or four pictures. Assuming that they complete three pictures a year, the top-liners earn over three lakhs, half of which being black-money is not income-taxed. It is good business to be a film artiste in these days.

CHANDRAKANT R. RAVAL (Bhavnagar)

Is there any magazine in which those producers, directors and actors who are fed up with you can express their ideas?

"Filmindia". The "Woes And Echoes" section can always accommodate all the woes of our film people.

S. V. RAMA RAO (Guntur)

You will be doing a great favour to all if you publish a Film Book giving every type of information about the Indian film industry.

A work of this nature has been taken up by Mr. K. S. Hirlekar, Hindu Colony, Dadar, Bombay. Mr. Hirlekar will give you all an excellent book as he has been closely associated with the industry for the last fifteen years.

ARJAN L. MAHTANI (Bombay)

Will there ever be peace to save us from this mad war?

Conflict is a part of human nature and peace is only a breathing space for another war. In commerce, conflict is called competition. In creation conflict is called mating. Whatever the phase of human life, you will always find conflict as both the incentive and the end. So don't put all your eggs in the peace-basket when it comes because the cycle of peace and conflict is inevitable.

ABDUL REHMAN (Bombay)

I adore Begum Para. What do you think I should do?

Keep adoring. Is it necessary to do anything more?

B. H. R. RAO (Versova)

Is love-sickness something like sea-sickness?

More or less. The only difference is that in sea-sickness one gets relief after vomiting and some comfort while lying in bed.

Could you tell me the exact weight of Miss Protima Das Gupta and Manorama?

Two eye-fulls.

How can Shantaram pull on with two wives?

He keeps them on either side of Peddar Road. That man knows how to pull on. He isn't an amateur.

P. VENKATESWARAN (Bombay)

Will Shanta Apte remain a "Miss" for ever?

That is her problem not mine. The state of "Miss" is a state of "bliss" in these times.

M. K. RAMANATHAN (Bangalore)

What counter-plans should Indian producers take to see that foreigners do not get a foot-hold in India?

As improvement is impossible, they should get out of the industry and make room for others.

MAHBUBANI ISHWAR (Hyderabad)

What is your choice from the following: A good woman, a brilliant woman, a beautiful woman or a sympathetic woman?

Just give me a woman. I shall make her what I want, because I need all the women described by you at different times.

Baburao Pendharkar bends anxiously over Vanmala in "Parinde", an Atre picture.

G. M. SAHAI (Patna)

Do you think that in a film 'realism' is more impressive than idealism?

Realism is always less impressive because it often has crude elements of reality which outrage the finer sentiments of the human mind. Idealism is more an imaginative phase of life which can be sprinkled with poetry and romance and made more entertaining. And all that people need is entertainment.

MUKH RAM (Bombay)

Having seen "Mali" and "P. P. A. Dera", I wonder how Director V. Shantaram could give us before pictures like 'Admi' and 'Padosi'?

At the time of 'Padosi' and 'Admi', he had brilliant colleagues in Damle and Fatehlal, not to mention a huge crowd of trained technicians. Fatehlal alone could have given all the art Shantaram was accused of.

R. S. MURTY (Bangalore)

What are the post-war plans of "filmindia"?

To give a better magazine at a lesser cost to the reader.

K. RAGHAVAN (Madras)

On the Indian screen who is a greater success—one who acts or one who sings?

One who looks suitable and sings in addition. The next comes the one who looks suitable, because music we can always forge. Very few act on the Indian screen and these few are not at all understood by the fools who crowd our theatres.

K. R. PADMANABHAN (Matunga)

Can a cine-goer be of any help in improving the Indian Film Industry?

The cine-goer is the man who pays the piper. He can call the tune he likes if he knows how to do it.

R. M. VIJAYKAR (Bombay)

Why don't our producers keep scouts to find new talent for the screen, as is done in Hollywood?

When our scout finds a girl, he, himself, becomes the producer.

GANPAT H. WAGLE (Bombay)

I think all the Indian producers believe in making money. Are there any exceptions?

All the producers in the world, without a single exception, believe in making money. Motion pictures should make money. Some Hollywood producers, however, do so artistically and patriotically.

MRS. RATNA V. IAH (Mysore)

Many artistes like Chandramohan, Suvarnalata, etc., are acting in many pictures simultaneously. Don't they get confused and mix up one role with the other?

As there is not much variety in our stories the artistes are not in the danger of being confused. Besides, the artistes have been doing the same thing for years from picture to picture. The danger of confusion exists among the people who see our pictures. They often see the same blasted faces round the town and throughout the week.

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A. P. SHARMA (New Delhi)

How is it that inspite of your slashing and yet constructive criticism, no appreciable improvement is made in our motion pictures? I am of opinion that with a man of your calibre in the industry a revolution ought to have been brought about by this time.

I am waiting for a plague to improve the film industry.

RUSI S. PADAR (Bombay)

What will happen to "filmindia" after your death?

It will turn into a silent epitaph on my grave. Rather a tame future for a successful magazine.

M. Y. SONALKAR (Bombay)

Do you envy confirmed bachelors like Sohrab Modi for their single-blessedness?

Who confirmed them?

V. K. K. UNNY (Bombay)

Mr. Baburao Patel, can't you open a theatre?

I don't believe in providing more accommodation for fools.

Is it true that some of your film reviews are purchased?

I wish they were. I would at least make some money. No such luck, old boy.

R. N. SAHGAL (Lahore)

To immortalise whom is "Dr. Kotnis" being produced—Shantaram or the late Dr. Kotnis? Why does not Shantaram, after murdering "Shakuntala", let the poor doctor lie in peace?

Shantaram has always been an enterprising producer. He commits mistakes but never the same. Let us wait and see what he has done with the remains of our unknown doctor, before we condemn him.

MISS JANKI DEVI (Bangalore)

Will it not be better if you advise Surendra, Motilal, Pahari and Jairaj to retire from the film world? They are all ugly.

These boys rely on their own mirrors to give the verdict and mirrors tell a story you like to hear, unless it is someone else's. It is no use giving your or my advice in such cases.

K. BHASKER RAO (Secunderabad)

A friend informs me that "Raja", directed by Kishore Sahu, has won a gold medal for wonderful direction?

I don't care whether Kishore got a gold medal or not as these medals have lost weight in my eyes since Vijoo Bhatt started getting them by dozens for the stupid stuff he produces. I can, however, say that during last year if any director really deserves the highest award for good direction, it is Kishore Sahu for his "Raja". Though the very next picture Kishore produced did not meet with my approval, "Raja" still remains a milestone of art and skill in motion picture making.

MISS ZEHANARA K. AGARWALLA (Bombay)

I love Protima Das Gupta immensely. Please give me her address.

I don't know her exact place. It used to be Dossa Villa, Worli Sea Face. If not in that villa, she is still on the same sea-face. You can't miss her in the mornings. You can always spot her taking deep-breathing exercises, accompanied by her mascot, Para.

JAGGIT SINGH CHADHA (Rawalpindi)

Is it not a pity that despite his personal appearance in "Prithvi Vallabh", Sohrab Modi has failed to win our usual admiration and attention.

But Sohrab doesn't seem to think so. He lives in a world of his own where every one must believe in Sohrab being a demigod.

What is so striking about Ishwarlal that he rules the Indian screen nowadays?

His long nose which gets into the eye and stays there.

K. D. BAKSHI (Lahore)

Which "filmindia" is more popular, the horse or the mag?

The mag is written by me and is popular all over the country. The horse is trained by someone else and ridden by still another one and often invites curses from those who follow him. Had I trained the horse it would have been as popular as the mag.

SURESH KUMAR GUPTA (New Delhi)

Why women are called the weaker sex?

Because men fancy that they themselves belong to the stronger one. They discover their mistake when they actually acquire, to have and to hold. a member of the "weaker" sex.

Kishore Sahu is not exactly frightened but that head-gear has given him rather a Red-Indian look in "Veer Kunal", a costume story produced and directed by him. Those in the know say that it is going to be a great picture.

MOHAN ANANDSING (Bombay)

Khursheed is a good artiste. How is that she is less popular than others?

She is in the wrong nursery. Artistes remain popular if they appear in popular pictures.

MOHD. W. HUSSAIN (Allahabad)

If you were given the authority to shoot, whom would you shoot first, Zabak, Abbas or Dewan Sharar?

That would be wasting valuable ammunition. They are quiet, harmless boys and have done me no harm.

A. N. NARAYAN RAO (Bangalore)

What is the age, the caste and the life history of Jayashree?

Age: V. Shantaram.
Caste: V. Shantaram.
Life history: V. Shantaram and Rajkamal.

K. R. NARAYAN (Bangalore)

Why can't you advise actresses like Meenaxi and others to retire from the screen?

Because there are producers who are still very much interested in them.

B. K. SOOD (Lahore)

How long would it take for the Indian film industry to reach the standard of Metro-Goldwyn-Mayer Productions?

Over 1,500 years and that is being both patriotic and charitable.

NITIN MAJUMDAR (Ahmedabad)

Now that Mehtab has become a producer, will she engage the services of Sohrab Modi as a 'star' for her new picture?

We are told that Sohrab set the cameras rolling with a pat on Mehtab's back. We did not know that camera switches were placed there. Mehtab is a lucky girl and she can always call upon Sohrab's honorary services without even an obligation.

Omar Khayyam was inspired by a "book of verse", a "jug of wine" and a "thou". Is your source of inspiration similar to this?

My "thou" is 'verse' and 'wine' combined—a song that turns wilderness into paradise.

How would you like to live in a world of only beautiful women?

It will be like the case of the blind man who prayed to God for one eye and God granted him two. Women would not live long in a world of only beautiful women. Every woman must feel different to continue living. She lives on jealousy and vanity.

How is Begum Durga Rashid (Khote) getting on after her 'romance'?

Romance? It is a marriage. She is now reported to have applied for a licence for production. It needs a licence in these times.

MIRZA ALI SAFDAR (Lucknow)

What are the qualifications which a man should possess to become a film producer?

In India, the word, "Producer" has an altogether a different meaning. Usually he is the guy who foots the bill. So all that is needed to be a producer is money and more money. Any Marwari with a pink rolled turban can, therefore, claim brotherhood with Harry Warner of America.

K. N. IYENGAR (Bangalore)

I don't know why these Tamil-picture actors are becoming loafers?

Are they? I didn't know. Where did you find them loafing?

And I don't know how actors from the Hindi films are becoming world-famous?

Filmindia.

OM PRAKASH (Lahore)

You must be receiving threatening letters due to your trenchant criticisms of actors, directors and producers.

Nobody in the industry threatens me these days. They seem to like me a bit more than before. Perhaps because I am one of them—as good or as bad.

D. L. DUDANI (Larkana)

Does Mr. Kardar deserve "High, Higher And Still Higher" on his trade-mark after producing "Sanjog" and "Jeevan"?

Kardar doesn't know English and, therefore, is not expected to know the meaning of that motto.

M. A. VAIDYA (Sholapur)

What do you like—to hunt a lion or to save a deer, in so far as your business is concerned?

I like the run I get. The result is immaterial. There is always more fun in the chase than in the "kill".

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 Cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail". The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25/-, 2nd Prize Rs. 20/-, 3rd Prize Rs. 15/-, 4th Prize Rs. 10/-, and 6 consolation prizes of Rs. 5/- each. The names of the prize-winners will be announced every month in "filmindia" and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE-WINNERS FOR APRIL

1st Prize Rs. 25/- to Nitin Mujumdar, Ahmedabad; 2nd Prize Rs. 20/- to B. H. R. Rao, Versova, Andheri; 3rd Prize Rs. 15/- to Mahbubani Ishwar, Hyderabad; 4th Prize Rs. 10/- to Miss Savitri D. M., Karachi; 6 consolation prizes of Rs. 5/- each to the following: R. M. Vijayakar, Bombay; Miss Yeshoda K. Nedungadi, Palghat; K. D. Bakshi, Lahore; Mohd. W. Hussein, Allahabad; M. A. Vaidya, Sholapur; Miss Zehanara Agarwalla, Bombay. Money Orders are being sent to all the prize-winners.

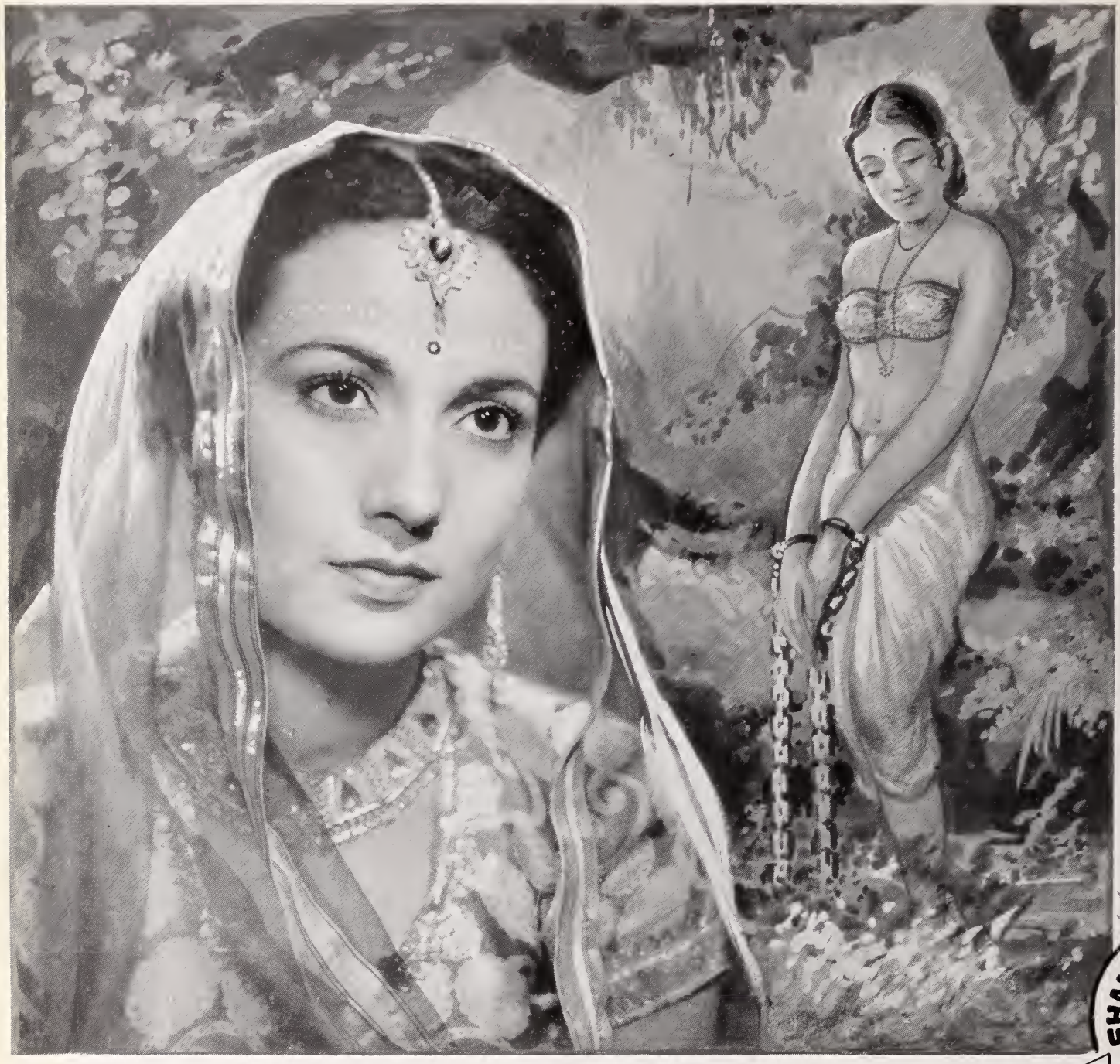
March '45 Prize Winners: K. A. Parikh, Ahmedabad and D. Kanyalal, Poona City 2, have not yet sent their full addresses to enable us to send the money orders. K. V. Seshappa's money order has been returned with the remark "not known". It is most essential that all letters must be signed and names and addresses should be clearly written. Crudely worded and clumsily written letters are thrown into the waste-paper basket.—The Editor.

NILA NAGINI—

This new comer will soon be on the screen in "Veer Kunal", a costume picture produced and directed by Mr. Kishore Sahu.

SHALIMAR PI

A Rare Picture with A Message of Freedom.



GHULAMI

STARRING :

RAPE OF BURMA

RENUKA DEVI ★ MASUD PARVEZ,

★ H. PRAKASH ★ TEWARI ★ DAVID ★ RAJKUMARI SHUKLA ★ P. BHARAT VYAS
★ MUMTAZ ★ RAMAVTAR ★ KATHANA ★ ANWAR ★ BALRAJ MEHTA ETC.

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AND The Greatest motion picture ever made LIFE OF KRISH

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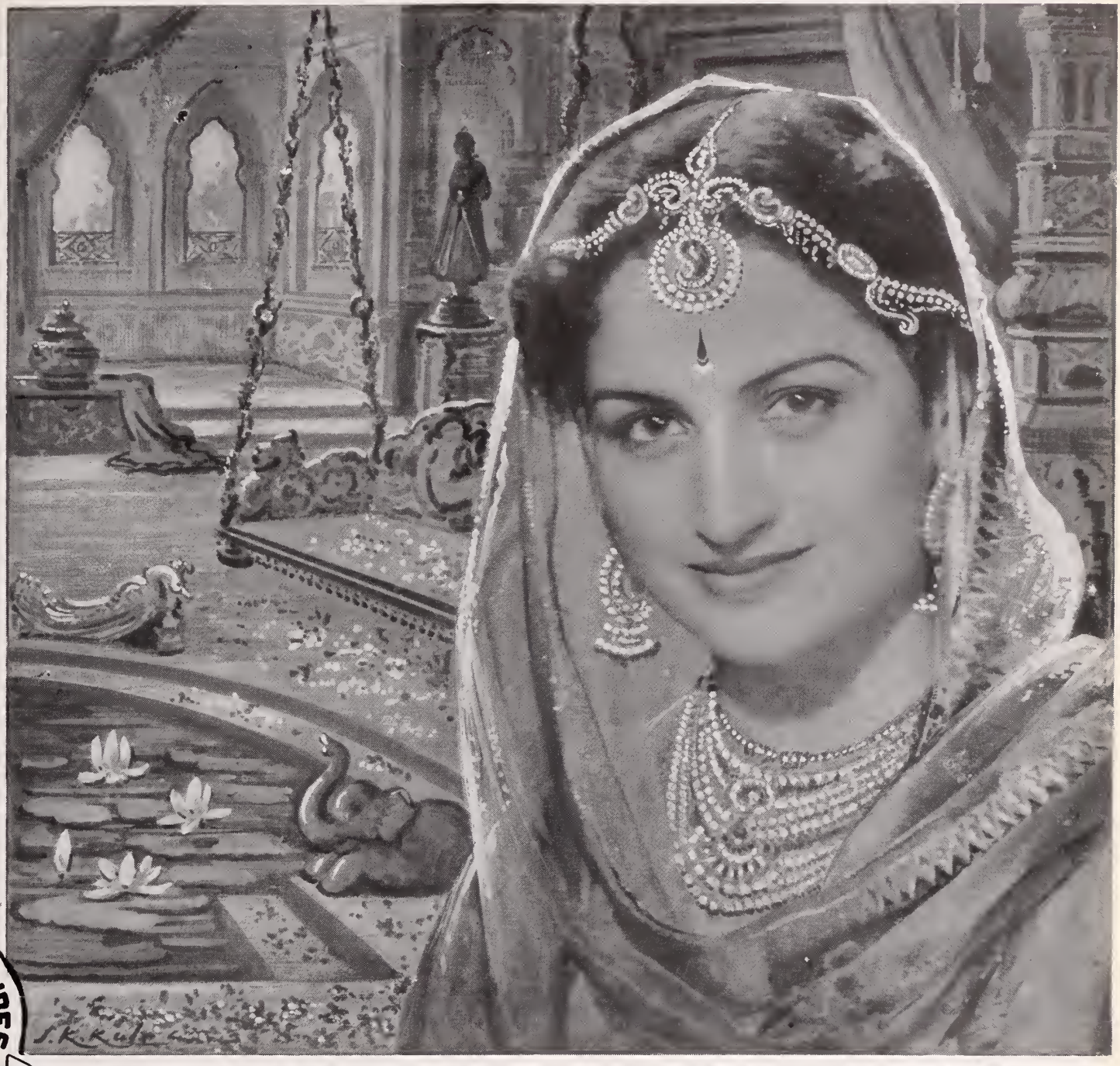
Most Romantic Chapter from Glorious Rajastan.



PRITHVIRAJ SANJOGTA

STARRING :

NEENA

SHYAM

★ TEWARI ★ Pt. BHARAT VYAS ★ MUMTAZ ★ BEENA ★ SAMEENA
★ BISMILLA ★ RAMAVTAR ★ KATHANA ★ ANWAR PREM ETC.

K. PAL

DIRECTED BY **NAJAM NAQVI**

SHREE

NA BHAGWAN

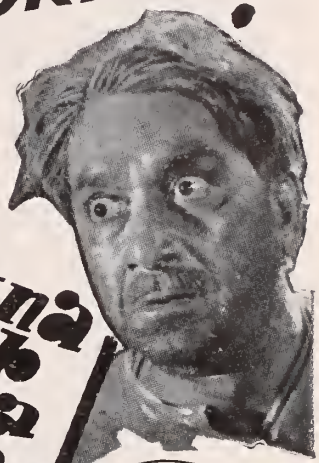
PRODUCED & DIRECTED B

W. Z. Ahmed

SHAMIM—

One of the few good lookers of the Indian screen, Shamim plays the leading role in "Jwar Bhata", a social picture of the Bombay Talkies.

YOUR HEART WILL POUND WHEN YOU SEE THIS SENSATIONAL DRAMA!



Jamuna
Nawab
Molina
Aruna
Iftikhar

in

TAKRAR

(TENTATIVE TITLE)

An **ART FILMS** *Production*

★

Supported by

DEVBALA ★ RANJIT ROY
INDU MUKHERJI, TANDON
RAJLAXMI, PHANI ROY
TULSI CHAKRAVORTY
PASHUPATI KUNDU
MIRA DUTT, MAYA BOSE
and MASTER NIMAI

Photography
BIBHUTI DAS

Sound
GOUR DAS
RECORDED ON B. A. AT INDRAPURI STUDIO

WRITTEN & DIRECTED
by **HEMEN GUPTA**

Music
SACHIN DAS (MOTILAL)

Song Composition
RAJNARAIN CHATURVEDI (AZAD)
R. S. SHANTI

Particulars: ART FILMS, 33-A. DHARAMTOLLA STREET, CALCUTTA.

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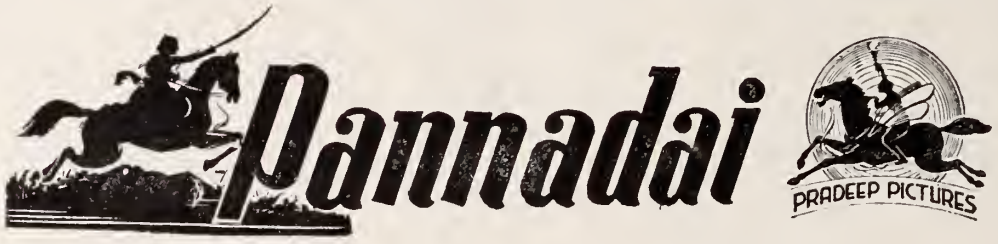

KAMALABAI MANGLOREKAR'S

PROUD PRESENTATION

DIRECTION:

RAM DARIYANI

STORY:

DIWAN SHARAR

MUSIC:

GYAN DUTT

FEATURING:

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PRADEEP PICTURES, [Written by **SHIVARAM WASHIKAR**] **BOMBAY—4.**

"Chandragupta" Historically Incorrect But Entertaining!

Jayant Desai Presents A Polished Production!

Mohanlal Dave Proves Himself A Prize-Fool!

Is it perhaps too much to expect an historically correct story from that popular film scribe, Mohanlal Dave? Nothing definite is known about his educational qualifications or about his precise knowledge of history. It is, therefore, not surprising to find "Chandragupta" an historically incorrect tale which is likely to confuse our students who are taught something else in their school-rooms.

According to Vincent Smith (The Early History of India, pp. 118-19), Seleukos, conventionally described as the King of Syria crossed the Indus in or about 305 B.C. for the first time. Seleukos was one of the great generals of Alexander, the Great. The other was Antigonos. In 312 B.C., i.e., seven years before Seleukos invaded India, he defeated Antigonos and recovered the possession of Babylon. Antigonos and Seleukos were therefore sworn enemies. Vincent Smith writes that Seleukos defeated and ultimately slew Antigonos in Ipsos, 2,500 miles from the Indus, in 301 B.C. i.e., two years after his treaty with Chandragupta.

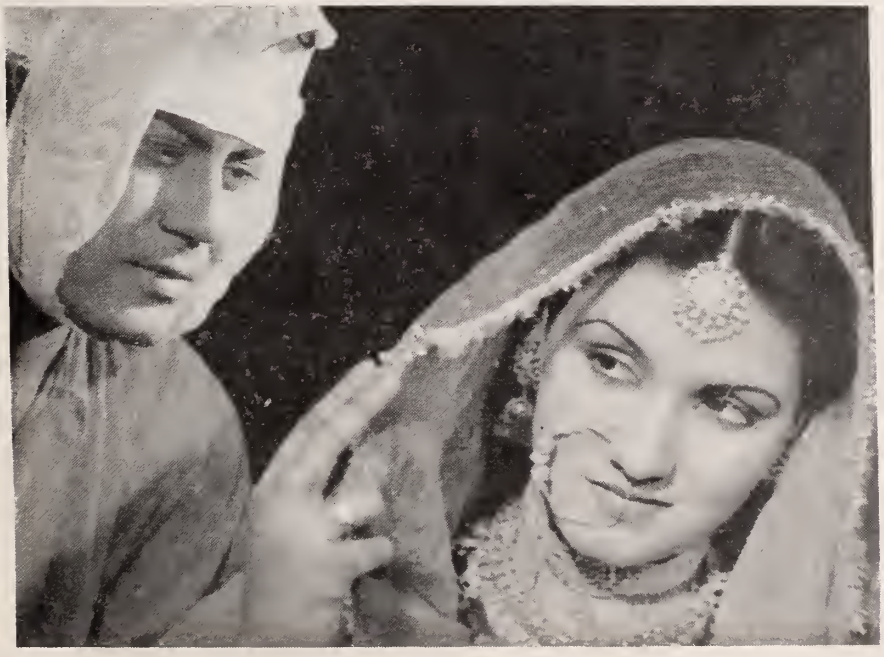
According to the following historians: Justin (XV, 4); Appian (Syr. 55); Strabo (Bk. ii, Ch., ii 9) and Vincent Smith (The Early History of India, pp. 118), Chandragupta defeated Nanda, the King of Magadha in 322 B.C. (i.e., 17 years before Seleukos invaded India) under the guidance of Chanakya and inherited from Nanda a huge army of 30,000 cavalry, 9,000 elephants, 600,000 infantry and a multitude of chariots. In the picture this Nanda episode is dated after the invasion by Seleukos.

All these historians confirm that Seleukos crossed the Indus in or about 305 B. C. and found Chandragupta already ruling as a powerful emperor.

Chandragupta gave battle to the invader and Seleukos was compelled to conclude a humiliating peace giving away a large part of Ariana (known as Kabul, Herat and Kandahar) and his daughter in a matrimonial alliance. This alliance was concluded in 303 B.C.

These are the true historical facts on which a historical subject like "Chandragupta" should have been based.

Film-scribe Mohanlal Dave has, however, given his own history of Chandragupta, something which the original never lived. For instance: (1) Chandragupta had never even once become the prisoner of Seleukos. (2) When Seleukos invaded India, Chandragupta was a well-established and very much feared ruler of India having defeated Nanda of Magadha years before. (3) Seleukos and Antigonos were sworn enemies and the former killed the latter, two years after his treaty with Chandragupta.



Nurjehan keeps the home fires burning in "Zeenat", a social story of Eastern Pictures.

CHANDRAGUPTA

Producers:	Jayant Desai Productions
Story:	Mohanlal G. Dave
Language:	Hindi
Dialogues:	Shahid Lateef and Sagar Hussein
Songs:	Pandit Madhur
Music:	C. Ramachandra
Photography:	Dronacharya
Sound:	P. C. Subedar
Cast:	Renuka Devi, Ishwarlal, Nayampally, Sooraiya, Sulochana Chatterji, etc.
Released At:	New West End, Bombay.
Date of Release:	24th Feb. '45.

Directed By
JAYANT DESAI

SHIFTING DEATH 2,500 MILES

According to Mohanlal Dave, Chandragupta in saving the life of Seleukos, himself becomes his prisoner at the hands of Antigonos, who is shown in the picture as a general of Seleukos. The captive Chandragupta now falls in love with Helen, the daughter of Seleukos and begins teaching her horsemanship. With the help of Chanakya, Chandragupta is shown as escaping from his captivity to give a battle to Seleukos in which Seleukos, Antigonos and others become prisoners. On the wedding day of Helen with Chandragupta, Seleukos makes an attempt to poison Chandragupta, but through a happy accident succeeds in killing Antigonos, his commander, who drinks the poison with an air of bravado. Actually Antigonos died 2,500 miles away from India and two years later.

A historical picture is a great responsibility both for the producer and the writer. In this case the producer is Jayant Desai, but he can be acquitted as he is completely innocent of history. Jayant never claims any knowledge of history or letters. He is merely a film craftsman who does his best, under all circumstances, of the story material placed before him. He wouldn't mind even if Charlie had

acted Chandragupta. Actually Ishwarlal acts the hero of the picture and Jayant does not seem to mind it. Between Ishwarlal and the original Chandragupta there is a two-thousand-years-wide gulf all round and it remains just that wide in the picture.

The entire blame for this incorrect representation of history must, therefore, be placed at the door of Mohanlal Dave. This man turns out stories like sausages and does not seem to care a damn about the nonsense which he usually doles out. The stuff he writes is usually orthodox, stupid and reactionary for our fast-moving times. This fellow aims all his writings at the masses and exploits their frivolous sentiments to earn a few crusts for himself. He doesn't seem to care for our social progress. People have tolerated his stupid social stories with the eternal triangle and the usual family-squabble angle pretty long. But one can't understand why of all people, Mohanlal Dave, who seems to be completely ignorant of our ancient history, should have taken up the responsibility of writing "Chandragupta". If he did not wish to miss the money in the game, he should have at least had the decency to get some historical research done by some college professor in fairness to the past history of our country.

If students see this picture, they must forget the incidents portrayed in the story because these were not historical facts. "Chandragupta" presents "history" cooked up by Mohanlal Dave, who proves himself a prize-fool seeing that he has ignored the correct and outstanding incidents of history.

If the film producers have to buy all their stories from Mohanlal Dave, it would be a patriotic plan to send this man to school to begin his primary education so that in time to come we get at least an educated writer if not an intelligent one.

NEAT DIRECTION OF JAYANT

Forgetting these glaring historical inaccuracies for a while, "Chandragupta" provides sufficient evidence of neat direction, dramatic development and good motion picture craftsmanship. In these respects, it is indeed an outstanding production, in comparison with the stuff that is found in the town these days.

The main defect in the picture, apart from its historical inaccuracies, is the casting of the title role. Ishwarlal disgraces the role of Chandragupta. If Chandragupta had looked like our Ishwarlal, he would not have had a dog's chance to become an emperor. Ishwarlal looks like so much "vegetable", who would faint any minute at the sight of a sword. Not that Ishwarlal does not act well. The poor boy tries his usual best—serious and sincere—but he was asked to play a role at the dream of which Ishwarlal should tremble. We put this misfortune down to the acute shortage of talent in our film industry. Producers seem to be making the best of the bad material available. Not that we didn't have any one to play Chandragupta. We did have a couple of boys, but we guess they must be having swollen heads and quoting impossible figures as

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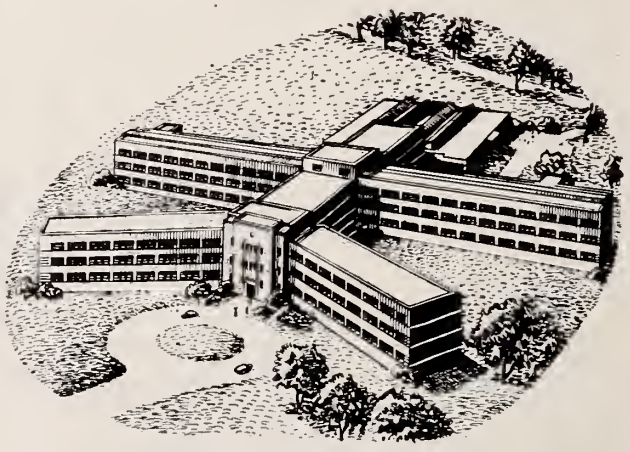

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their remuneration, which the Box-office Jayant Desai cannot dream of paying.

Mubarak turns Seleukos from a conqueror into a clown. It is a pity that this boy gives good performances by fits and starts. In this particular picture, he has murdered the good role he had. The way Mubarak acquits himself, in the role of the brave warrior who invaded India, makes one suppress a long laughter. Schwanbeck writes in "Megasthenis Indika" (translated by McCrindle into English) that Seleukos was a brave, chivalrous and ruthless warrior, always alert and never compromising. Mubarak's Seleukos looks a circus clown who gives the fascist salute with a humorous jerk. Mubarak fails miserably as Seleukos not only in looking and acting the role but also in the speaking part of it.

NAYAMPALLY SCORES

Nayampally does very well in the role of Chanakya or Kautilya. This character is cast in a strain of fanatic patriotism with die-hard ideals and unscrupulous methods to achieve objects. We must say that Nayampally has understood his part well and acquitted himself excellently with just enough melodrama that was needed to put the complex role over. Nayampally's dialogues, however, still need a bit of polishing.

Ebrahim does quite well in the impulsive role of Antogonos. He looks our imagination of an invader.

Renuka Devi gives a pretty sweet performance in the role of Helen, the heroine of the story. She looks foreign and distantly sweet. In part of the story, she presents a sickly and wrinkled appearance but at other times she looks quite smart. Was she by any chance ill during the picture?

Sulochana Chaterjee acts as a political weapon with youth, dance and music as her accessories. Though the music is someone else's, Sulochana's dance is not so bad.

NOT ALL-INDIA LANGUAGE

The main stumbling block in the picture is its dialogue which is more Hindi than Hindustani. Two Muslim writers seem to have given a good Hindi performance but we are sure that over 50 per cent. of the language will neither be understood nor relished in the Punjab and other parts of the North which are populated by people who understand hardly anything of Hindi and nothing of the high-flown Hindi. The picture, therefore, inspite of its spectacular contents at places, will have a restricted appeal in several provinces.

The song compositions of Pandit Madhur are just words—Hindi, Urdu, Sanskrit and Persian words—thrown at random without even a suspicion of meaning or intelligence. This fellow seems to be a meaningless word-spinner without any design before his eyes.

C. Ramachandra seems to have maintained his reputation for stolen rhythm. Most of his tunes can be spotted as bits and pieces from different wholes given by different people. However, Ramachandra does this mixing job pretty well with a constant eye on the rhythm that gets a response from the audience. A couple of such mixtures do sound pleasing to the ear in "Chandragupta".

Dronacharya seems to have been rushed by Jayant Desai and that too in the midst of a shortage of lights for some big sets. This man is usually a good and careful camera artist, but his work in this picture is a bit inconsistent. The sound recording of P. C. Subedar is definitely below his usual standard of efficiency.

A DIRECTOR'S PICTURE

The spectacular war scenes in this picture, almost exactly as in the case of "Prithvi Vallabh" of Minerva, are supplied from an Italian picture which once advocated the might and glory of Mussolini. Both Jayant Desai and Sohrab Modi need not feel apologetic about this. We cannot treat Mussolini better being an unarmed nation.

As we have said before Jayant Desai has neatly directed the story and framed it in good motion picture craftsmanship. In fact Jayant is the hero of this picture, as "Chandragupta" is particularly a director's picture with its wrong historical data, unfortunate casting of the two main roles of Chandragupta and Seleukos and meaningless words of the music. It has, however, constantly changing entertainment which lags a bit in the last four reels. A little speeding up would not have harmed even the "heroic vegetable", Ishwarlal, the die-hard amongst our screen heroes.

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Woes & Echoes

(This will be the readers' forum in future—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

DAY-DREAMING

"I hope film-industry will surely improve to a greater extent if your frank and fearless reviews about the pictures produced, are taken as a source of guide for the further development and advantages of the industry by the Producers and Directors!"
HYDERABAD (Sind) **M. Ishwar.**

SNOBBISH IGNORANCE

"Why is modernised Indian music or film-music so much condemned not only by many of the ordinary classically minded but even by some of our reputed singers of classical music? I attended, recently, a competitive musical function in which the items consisted of a mixed variety:—Classical and film songs and classical and modern—instrumental music. In almost all cases the prizes went to those who gave classical tunes although some of the film songs really deserved to win but were not even given the chance of being fully heard. The selecting judge at the function happened to be one of our well-known classical singers. Why this partiality? Is it merely a dislike for film-music or is it from a jealous fear that modernised Indian music is far too rapidly taking the place of classical music!"
BOMBAY. **Harish Rao.**

INVITING TROUBLE

"Why the big brains behind the Information Films of India (I.F.I.) shorts have not arranged to exhibit their shorts in this state even after such a long time since its release in Northern India and other parts?"
MYSORE. **S. K. Krishna Iyer.**

MEAT FOR SLAVES

"In one of the recent issues of a British film magazine I saw a letter in which one "picturegoer" complained about the quality of the British Information Films. I was surprised to know the feelings of the British public about their own democratic war propaganda. Why do the Information Films of India torture us by borrowing this stuff for exhibition in India as if their own brand is not sufficient to kill a man?

By the way, did you happen to see a two-minute tale by I.F.I. named "Money from Heaven?" This sort of stuff was started by Bayer's for advertising their "Cafiaspirin", I think. What a headache these Prize Bonds (because that is the 'money from heaven') and this propaganda are?"
NEW DELHI. **P. V. Nair.**

ASK HIM

"A Shantaram film, as we know it today, is no more art than the evening paper is literature. Art makes now no appeal to this big show-boy who, we think, wants to get rich quickly. What may be the reason?"
Miss Yeshoda K. Nedungadi.
MALABAR.

STAR GAZERS

"Most of our film critics start shouting for or against a picture the moment its production work starts. Mehboob's 'HUMAYUN' and New Huns' 'DRAUPADI' were severely condemned even before these pictures went on the sets. Wouldn't it be better for these good-for-nothing, self-important critics to turn into fortune tellers? That way they can earn a good deal of cheap money which seems to be the sole aim of their lives."
NEW DELHI. **A. Haq.**

OLD LEGS

"In many a picture hags are thrown in to shake hips as vigorously as they possibly can and wink at either the spectators or the supporting players. Can't such dances be omitted without any danger of even the slightest part of the pictures being mutilated?"
P. M. Raja.
THIKA (KENYA COLONY)

JUST FOOLS

"How is it that our producers show 'women' like Mehtab and bald-headed 'men' like Moti as college students? I have yet to see a student of their age in any of the local colleges. Even many junior professors are younger than these artistes. Are our producers gone mad? And what do they take the film-goers to be?"
KARACHI. **Hashu T. Mansukhani.**

RECRUITING

'Why should not there be a film recruiting office where all the producers and others place their demands for staff. It is suggested that this should be a big office and should deal with all matters—concerning films. How far do you agree with this?"
NEW DELHI. **K. R. Murthy.**

BLOODY BUSINESS

"Nowadays, a new surgical revelation seems to have enabled our directors in solving many a triangular situation as when there are two lovers philandering with one heroine who, it is said, secures fraternal relationship with one by transfusion of her blood. Don't you think it is a fallacious concept in the light of the fact that the same blood runs in the veins of every spouse even in a matrimonial union?"
B. Muthyala Rao.
SECUNDERABAD (Deccan)

TELL ME—WHY

"Why people are mad after 'Film-India' Magazine? Is it due to its art paper get-up, excellent criticism, impartial reviews, good articles or best advertisements?"
BOMBAY. **P. Venkateswaran.**

AMEN

"After seeing 'Kadambari' I have come to the conclusion that Pt. Shiv Kumar, the story writer, and Director Nandlal have been very successful in carrying out their malicious plan. Alas! they have murdered Mahakavi 'Ban' in broad daylight."
CAWNPORE. **G. Dubey.**

PANDERING

"It is nowadays a fashion with our producers to introduce a National Song in their pictures. There is hardly any picture nowadays which does not contain such a song. While no one would object to such songs, one would like these to be introduced in appropriate situations. But what do we see? The hero and the heroine sing such a song in their romantic interludes. The net result is that their effect is practically nil. Is it not funny? Have our producers no commonsense to realise this?
KARACHI. **Bulo T. Harisinganey.**

EVIDENCE OF GREATNESS

"Don't you feel anything that your old friend V. Shantaram, should have resorted to cheap sex-exploitation in his pictures? In "Shakuntala" he exposed the buttocks of the extra girls while in "Parbat Pe Apna Dera" he did it with the front. Why is he so sexy? Again I fear that he will be at his worst in his "Dr. Kotnis" where he can and will show dozens of half-dressed Chinese".
BOMBAY. **N. R. Shenvi.**

STORIES OR SAUSAGES

"As there is a general shortage of theatres in India which could be seen from the number of pictures

lying in tins unreleased—one reason for this is that some pictures unnecessarily run for several months unlike in any other country—the Indian producers should not hasten and give birth to motion picture sausages (as the Editor, 'filmindia' generally calls them). Any silly story is being launched into production and almost every picture has the same story. The story, which should be different every time, is the soul of the picture. Why not they take more time in creating a good story and screen play, atleast, until the theatre situation is improved? They should drive away the idea of quick money, the ultimate result of which is a poor picture and a failure at the box offices. It is high time for the producers to understand that nowadays no star can pull an audience. It is only the story and the way it is developed and emotional dialogues that bring audience to the theatre. No one cares whether there is Ashok Kumar, Motilal, Shobhana Samarth or Lila Chitnis in it. The money they are paying as salaries to these is mere waste.

POONA. **Narayan Rao Mopuri.**

AH! THE CENSORS

"It is indeed a pity that day by day we find the cinematic stuff presented on our Indian screen to be progressing the other way round. Is it not high time for our producers to open their eyes and try to improve the quality of their pictures before the call of time sounds a death knell and their funeral fails to extract any tears? Obviously, the predominating inflation in the country today is providing them with the never ending intoxication of huge profits. But then, the grievances of the cinegoers should, somehow or the other, be remedied and the searching eyes of the disappointed film-goer rest on the censors alone. Is it not possible that we have some more sensible men for this responsible job, who do not pass lewd and putrid pictures like "Papi" and "Sanjog", etc., and save the innocent film-goer from being robbed of his hard-earned money?"

SIMLA. **Mansur Mojez.**

BAD PICKPOCKETS

"It is a disgrace to the word Art, if we call Indian pictures artistic. And we will only prove the bankruptcy of our own brain, if we do so. When Mr. Beverley Nichols says that in India artists have turned their back upon life, our journalists rush at him to stifle his outspoken cry which is in my opinion a very agonizing truth. Or to put it into Mary Corelli's words "Truth is always precisely what people refuse to believe". As far as cinematic art is concerned Indian artists have not only turned their back upon life but have never attempted to understand it better; hence their outlook on life is very narrow and insular. What they portray, is the outcome of their escaping attitude towards life and what they depict is quite devoid of art. Even in pickpocketing, we find more subtle art than in our Indian pictures."

NAGPUR. **M. A. K. Jawaid.**

OLD ISSUES

"To be frank with you I read your 'filmindia', my beloved magazine, from cover to cover entirely at the expense of my friend. Really, I envy your inimitable style of writing and your polished impartial criticism—God forbid, if you die, then which is the next best magazine you recommend me to read."

MADRAS. **K. Jameel Ahmed.**

JUDGMENT?

"Do you believe in the judgment of the Bengal Film Journalists' Association who have been distributing awards every year? Being the head of the film critics of the country, why can't you organise a 'Bombay Film Journalists' Association' to evaluate the pictures released here every year?"

BOMBAY. **M. P. Shanbhag.**

A PICTURE
WITH A PURPOSE!
A STORY
WITH A MOTIVE!
A NATION
WITH A RESOLVE!

Rises in

"40 CRORES"

A CHANDRA ART PRODUCTION

STORY:
PANDIT INDRA
MUSIC:
GOBINDRAM
DIRECTION:
NANABHAI BHATT

Cast:
NIRMALA ★ YAKUB ★ ARUN
AGA ★ GOPE ★ SHANTARIN
SUNETRA ★ GULAB *and many others.*

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"Hospital" Presents Stupid And Boring Stuff!

Kanan's Music Gives Some Relief!

The people who produced that silly picture "Jawab", probably encouraged by their fluke success, have this time given another stupid picture in "Hospital".

If valuable and rare raw film is to be wasted on rotten pictures like "Hospital", it will be a real blessing to stage a public bonfire of the raw stock rather than allow producers to inflict on the long suffering public painfully boring and stupid pictures like "Hospital".

We cannot, for the world of us, imagine what particular madness must have driven the writer and the director to give such an all-round silly affair under the camouflage of a motion picture.

"Hospital" has no story worth even a single shot in a motion picture studio. With the solitary exception of Kanan and Ahin Choudhury there is not a single artiste worth permitting within ten miles of a motion picture studio. And after seeing the work of Sushil Majumdar, the scenarist and director, we feel that all film studios must also be kept protected against him. With his amateurish knowledge of motion picture craft that man becomes a menace to our film industry, especially in these days of raw film shortage.

HOSPITAL

Producers: M. P. Productions
Story: Manmatha Roy
Language: Bengali Hindustani
Dialogues: Pandit Bhushan
Songs: Madhur and Bhusan
Music: Kamal Das Gupta
Photography: Ajit Sen
Recording: J. D. Irani
Cast: Kanan Bala, Ahindra Choudhury and some rotters.
Released At: Kamal, Bombay.
Date of Release: 9th March '15.
Direction: SUSHIL MAJUMDAR

A number of them with Nur Jehan in the centre seems to be the attractive point in "Zeenat", an Eastern picture.

Sulochana Chatterjee in "Bhartruhari", a Ranjit picture.

STUPID STORY

The story is just stupid—nothing more, nothing better. An old fossil Dr. Din Dayal has a hospital and a son. The hospital is, of course, named after his dead wife and accommodates some rare patients with generous charity. The son is in the city trying to become a doctor through spendthrift methods. He spends more than his monthly allowance and is in debts upto his neck. He, therefore, invents new excuses to squeeze out his good, loving father.

The final excuse is the backbone of this story. Incidentally this betrays the exact intellectual resistance of Manmath Roy, the guy who wrote this story.

Jayant writes to his father that he needs more money and urgently because he is got into a marriage with a poor girl who is in addition ill. Instead of sending the money, the father communicates the time of his arrival to see his new daughter-in-law.

With the help of a couple of silly-faced friends, Pratibha, an orphan nurse, who is secretly in love with Jayant, is induced to act the temporary wife during the visit of the old man.

When the old man arrives, he meets Pratibha and gets affectionately attached to her. This interlude

passes through some clumsy sequences till the old boy takes his new daughter-in-law home to his native village.

We are expected to believe that the story has by now become more complicated. A murderous looking fellow is now introduced in Dr. Bhatt, the assistant of Dr. Din Dayal in the hospital. This fellow cultivates a soft eye for Pratibha, finds out the secret of her fake marriage, aims at getting control over the hospital, tries to declare Dr. Din Dayal as a lunatic, secures a slap from Pratibha and ultimately fails completely giving the stupid-looking hero a chance to fall

Mumtaz Ali and Mridula make a new team in "Jwar Bhata", a picture of Bombay Talkies.

in love with Pratibha and take her for good.

The whole thing ends well in the last reel, as expected in the very first one.

KANAN'S IRRESISTIBLE MUSIC

The story, the scenario, the dialogues and the song compositions are all silly and unsuitable. Kamal Das Gupta's tunes, however, are sweet, though some of them sound strangely familiar.

Kanan has done well both in acting and music. When Kanan opens her mouth to sing, we forget Sushil Majumdar, Manmotha Roy and the other Bengalis in the picture, we just hear Kanan's sweet and lilting melody and even Kanan starts looking beautiful in tune with her music. That is film music as it should be.

Next to Kanan, Ahindra Choudhury makes an impression in some flashes of fine acting. But his dialogue sounds more Bengali than Hindustani.

All the others in the picture are ugly-looking headaches. The hero has a motion picture face which even his mother would hate to see on the screen. It is really marvellous how stupid a human face can look on the screen stripped of any suspicion of intelligence.

Photography is primitive. The sound recording is more so, especially of the dialogues.

In short "Hospital" is a rotten, boring picture all over except when Kanan comes singing to you with her irresistible melody.

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OUR REVIEW

"Ismat" Presents Common, Uninteresting Plot!

Nargis Gives Excellent Performance !

Mehtab And Nandrekar Bore Stiff !

Out of the two Fazlis, who consider themselves extra smart and wise, the younger one has turned out this boring motion picture sausage. The story has no intellectual resistance at all. It is extremely old fashioned and presented in a parabolic manner which robs it of its illusion of reality. And without a glimpse of reality no motion picture can become a success.

I would have condemned "Ismat" as a down-right useless picture had it not been for the excellent performance of Nargis. This girl lifts the picture from its common level and commends it to be seen if for nothing else at least for the sweet and understanding way in which she has acquitted herself. Nargis saves "Ismat". Without her this Fazli Picture must remain an useless waste of celluloid.

With the solitary exception of Nargis, the casting of the picture is utterly rotten. Mehtab acts the unruly, impulsive girl spoilt by her father and goes to a comic husband in Ghory. The very sight of both together rudely shakes the serious pattern of the story. A frivolous husband, as Ghory is shown in the picture, can hardly demand any reverence from a wife.

In Nandrekar the picture has a hero with the funniest looking nose on the screen. Nandrekar's nose, which walks a yard ahead of him every time, looks like some alien gadget fixed on the face for the purposes of breathing. Or is it a new copper breathing apparatus like Nuffield's Iron Lung? Just below this nose Nandrekar wears one of the silliest smiles I have ever seen on the screen. Whenever he smiles like that, he looks like a well-fed bull with baby teeth. This man can't act, as seen from his performance in this picture, and the language he speaks does not sound Urdu. He moves through the picture armed with a weak baby smile as if imagining himself in the seventh heaven all the time. Nandrekar looks anything but a hero in "Ismat".

A SILLY STORY

Competing with Nandrekar's "mechanical" nose, is seen Mehtab's face-long breathing mechanism. Mehtab's nose is an embarrassing contribution to her film career. As good appearances are very vital in motion pictures, because girls must look beautiful and men handsome, Mehtab's peculiarly long nose always seems to come in the way of her good performance. This tragedy of the nose is repeated once again in "Ismat". Not that Mehtab's performance is anything much to write home about, but after brushing aside her nose one can say that she has not done so badly.

The story is silly and parabolic. It is an affair about two young girls brought up in entirely different environments. One girl is taught to look up to her husband for her future while the other is encouraged to return to her father if the husband is not found suitable.

The first one keeps the traditional fires burning while the second one comes to grief. In the short story, 9,600 and odd feet, the writer-director intends to tell the people that good environments make all the difference with our girls. After this discovery by Fazli, India is now going to have plenty of sunshine in millions of its homes.

Inspite of the footage of the picture being 1,400 shy of the maximum permitted length, the story becomes intensely boring and tiresome. This is mainly due to very amateurish direction of S. Fazli, who has not succeeded in carrying even a single scene to its correct emotional intensity.

The dialogues of the picture are pointed at places but the points are scored in high-flown Urdu which is bound to be missed in several parts of India, including Bombay. The song compositions are just so much high-sounding Urdu without any particular flourish of intelligence. The ideas are old and the words are tiresomely old. A couple of tunes, especially gazals, sounded pretty well in the mouth of Nargis.

Photography and sound are of mediocre standard.

Barring an excellent performance by Nargis, there is nothing in "Ismat", which is a Muslim social story, typical of the times we are passing through.

ISMAT

Producers:	Fazli Brothers Ltd.
Language:	Urdu
Screenplay:	S. Fazli
Music:	Pt. Gobherdhan
Songs & Dialogues:	Shums Lucknovi
Photography:	S. D. Patil
Audiography:	M. Eduljee
Cast:	Bhudo Advani, Pratima Devi, Mehtab, Nargis, Nandrekar, Abbas, etc.
Released At:	Lamington, Bombay.
Date of Release:	2nd Feb. '45.

Direction:
S. FAZLI

Shobhana acts a bit in "Nal Damayanti", a costume story of Janak picture.

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OUR REVIEW

Prithvi Theatres Present An Excellent Production

Stage "Shakuntala" Beats Film "Shakuntala"

We had always taken Prithviraj, our popular film artiste, as an enthusiastic overgrown school-boy. His irresistible enthusiasm and childish braggings in the field of art and the artistic had always bored us stiff. Nice-natured to a fault, no one ever expected Prithvi to be successful in organising a theatrical concern.

If "Shakuntala", the maiden stage presentation of Prithvi Theatres, is to be taken as an evidence of Prithvi's organising ability, we must say that Prithviraj Kapoor, our new theatrical producer, is going to go a long way in this new hobby of his.

"Shakuntala", Prithvi's stage hit, becomes a beautiful experience, at once poetic and romantic. The drama has been written in the Shakespearian-Aga Hasher style by Pandit Betab. The adoption of this style is probably a concession to the popular Hindustani stage which dies hard with a wreath of rhymes round all its sighs and sorrows. In this respect Prithvi's "Shakuntala" is not exactly progressive. But otherwise, the play is beautifully written and more beautifully framed and presented.

The best casting in the play is Prithviraj himself in the role of King Dushyanta, the King of old, who had a stroke of amnesia in his romantic adventure with Shakuntala. Of course, he did not slip anywhere or strike anything after the fashion of our modern heroes. He just became a victim of Sage Durwasa's curse and forgot Shakuntala and his affair with her. That fit of forgetfulness created all the drama for Kalidas.

Prithviraj looks an ideal king on the stage, miles better than Chandramohan in the film. And Prithviraj lives the role for which Chandramohan hardly had any scope. Between the popular film and the play, the latter is a more classic presentation of Kalidas's immortal drama and beats the film hollow in over-all production values. While Shantaram fails to capture the delicate spirit of romance in the original play, Prithviraj succeeds in doing so to a remarkable degree. True, parts of Prithvi's "Shakuntala" are presented in a sketchy way but considering the limitations of time and resources one cannot help but congratulate the producer for presenting the romantic theme in delicate and yet acceptable hues.

Uzra Mumtaz in the role of Shakuntala proves disappointing in appearance. Her face has a horsy look which constantly depresses one's spirit of romance. No doubt, she gives a good performance but in a romantic role of this type, half the battle is won by the physical beauty of the player. Uzra Mumtaz doesn't happen to have a face to act Kalidas's glamorous heroine.

Mumtaz Ali makes "Jwar Bhata" less boring by giving some graceful dances.

Munawar Sultana, a new comer in "Pehli Nazar".

Uzra's Hindustani accent was also found a bit defective. She could not pronounce the names: "Anusuya" and "Priyamvada" correctly. She constantly rolled them out with uncertain difficulty. In other parts, we heard at times shades of Punjabi Hindustani.

The little girl who plays Priyamvada overacts all the time and kills art without showing any mercy. Kalidas's "Priyamvada" is an intelligent, affectionate and sentimentally playful character, not a frivolous, bouncing maiden who makes all types of faces and gestures, often in complete contradiction of the mood of the scene. This girl has almost ruined the parting scene of Shakuntala by her unconvincing acting.

In the written language of the play there is only one small objection. When Shakuntala is not recognised by Dushyanta, she resorts to some crude and ungraceful language which strikes a discordant note in comparison with her dignified interpretation throughout the play. It is a die-hard Hindu notion that a wife, whatever the provocation, will never address her lord lightly and ungracefully. We do not dispute the thoughts which the writer has put into her mouth on this occasion, but we suggest that the language framing those thoughts should not be in terms which we use towards inferiors and menials.

Prithvi's "Shakuntala" is a must-be-seen play and no one should miss it. It is both classic and artistic, delicate and romantic.

Contact :-

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SHALIMAR PICTURES (Poona)

"Ghulami", a social story, featuring Renuka Devi and directed by Wadhwani, is on the sets. "Shri Krishna Bhagwan" and "Prithviraj Sanjogita" are in script stage.

FAMOUS FILMS (Bombay)

"Phool", a social story, featuring Veena, Sitara and others is ready for release. The picture is directed by K. Asif.

ROHINI PICTURES (Bombay)

"Justice", a social theme featuring Suvarnalata and Navin Yagnik, will be soon before the censors. Director: Phani Majumdar.

LAKHMIDAS ANAND PRODUCTIONS (Bombay)

"Krishna Leela", a mythological story featuring Kanan, has been just taken in hand. Story and supervision: Debaki Bose.

SHOREY PICTURES (Lahore)

"Shalimar", a costume story featuring Manorama, Chandramohan and Begum Para, is in the final stages. Director: Roop Shorey.

JAYANT FILMS (Bombay)

"Urvashi", a mythological story featuring Sadhona Bose and Shobhana Samarth, is ready for release. A new picture to go into shooting is called "Akash Deep". Director: Pranlal Jani.

KRISHIN MOVIETONE (Bombay)

"Preet", a social story featuring Snehaprabha and Chandramohan, is ready for release. Director: Ram Daryani. New picture "Shravankumar" is in paper stage.

M. P. PRODUCTIONS (Calcutta)

"Two Sisters", a social story featuring Kanan, is ready for release. Director: P. Mitter.

ART FILMS (Calcutta)

"Taqrar", a social story featuring Jamuna and Mollina, is ready for release. Director: Heman Gupta.

RAMNIK PRODUCTIONS (Bombay)

"Veer Kunal", a mythological subject featuring Kishore Sahu and Shobhana Samarth, is half way through. Director: Kishore Sahu.

PRADEEP PICTURES (Bombay)

"Panna Dai", a historical subject featuring Durga Khote and Chandramohan, should be on the screen by now. Director: Ram Daryani.

JAGRITI PICTURES (Bombay)

"Song of Desert", a costume picture, is in the outdoors at present. Director: Bhagwan.

RAJA MOVIETONE (Bombay)

"Ghazal", a social story featuring Leela Chitnis and Charlie, is ready for release. The new picture in hand is "Cleopatra". Director: Zahur Raja.

BOMBAY CINETONE (Bombay)

"Samrat Ashok", a historical story featuring Chandramohan, Suraiya and Jagirdar, is on the interior sets. Director: K. B. Lall.

JANAK PICTURES (Bombay)

"Nal Damayanti", a costume story featuring Shobhana Samarth, David and Prithviraj, is in its final stages Director: K. Samarth.

MAZHAR ART PRODUCTIONS (Bombay)

"Pehli Nazar", a social story featuring Veena, Nemo, Motilal and Baburao Pendharkar, has just gone to the sets. Director: Mazhar Khan.

AMAR PICTURES (Bombay)

"Ratnavalli", a costume picture featuring Surendra, Ratnamala and K. N. Singh, is half-way through. Director: S. C. Desai.

RANJIT MOVIETONE (Bombay)

"Mumtaz", a historical subject featuring Khursheed and Chandramohan, is ready for release. Director: Kedar Sharma. "Bhartruhari", a costume subject featuring Mumtaz Shanti and Surendra, is ready for release. Director: Chaturbhuj Doshi. "Anami", a social story featuring Khursheed and

Baburao Patel and Sushila Rani were taken round the New Theatres' Studios by Debaki Bose. They were all snapped together while they strayed into the set of "Wasiyat Nama". From left: D. K. Bose, Sushila Rani, Baburao Patel, Ahin Chowdhary, Chandrasekhar (Dipali), Sumitra, Publicity-Chief Chatterjee (in shawl) and Rai Boral.

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STORY:
K. S. THACKEREY

DIRECTED BY
KUMARSEN SAMARTH

MUSIC:
RAMCHANDRA PAL

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Motilal, has just gone to the sets. Director: Chaturbhuj Doshi. "Chand Chakori", a social subject featuring Mumtaz Shanti and Surendra, is in the final editing stages. Director: Kedar Sharma.

"Dhanna Bhagat", a costume picture, featuring Kamla Chatterjee, is ready for the theatre. Director: K. Sharma.

"Shabnam", a social subject, featuring Khursheed, has just started on the sets. Director: W. Mirza.

CHANDRA ART PRODUCTIONS (Bombay)

"40 Crores", a social story featuring Nirmala, Yakub and Arun, is fast nearing completion. Director: N. Bhatt.

SUNRISE PICTURES (Bombay)

"Ghar", a social subject featuring Molina, Yakub and others, is completed. Director: V. M. Vyas.

STAR PRODUCTIONS (Bombay)

"Dasi or Ma", a social story, is ready for release. "Dharma", a social subject, is progressing fast.

STANDARD PICTURES (Bombay)

"Bairam Khan", a historical subject featuring Jagirdar, Mehtab and David, is in the interior sets. Director: G. Jagirdar.

BASANT PICTURES (Bombay)

"Bachpan", a social story featuring Baby Madhuri, Baby Shakuntala and Mazhar Khan, is now in the final stages. Director: Homi Wadia.

JAGDISH FILMS (Madras)

"Jagannath Panditharya", a historical subject in Tamil, will shortly go on the sets. Director: Y. V. Rao.

BAMA FILMS (Madras)

"Valmiki", a mythological subject in Telugu, featuring Thavamani Devi, is half-way through. Directors: Dungan and Tandon.

SOBHANACHALA PICTURES (Madras)

"Gollabhama", a social subject in Telugu, featuring Krishnaveni, is on the floor at present. Director: C. Pullayya.

PRATIBHA PICTURES (Madras)

"Three Maharathies", a costume subject in Telugu, featuring Kannamba, will shortly go to the floor. Direction: G. Balaramiah.

RENUKA FILMS (Madras)

"Sree Krishna Tulabharam", a mythological subject in Tamil featuring C. V. Nagiah, will be on the sets shortly. Director: C. V. Nagiah.

"Saint Thyagiah", a devotional subject in Telugu, featuring Nagiah, is half-way through. Director: C. V. Nagiah.

KALAIVANI FILMS (Madras)

"Ardhanareswari", a phantasy in Tamil, is fast nearing completion. Director: K. Subramaniam.

NARSU STUDIOS (Madras)

These studios have not yet acquired the smell of celluloid. They are still smelling of Narsu's coffee.

PRAGATI PICTURES (Madras)

"Valli", a mythological story in Tamil, featuring Rukmini, is ready for release. Directors: Meiyappan and Krishnaswami.

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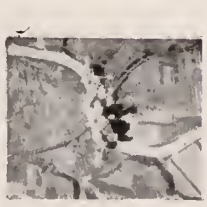

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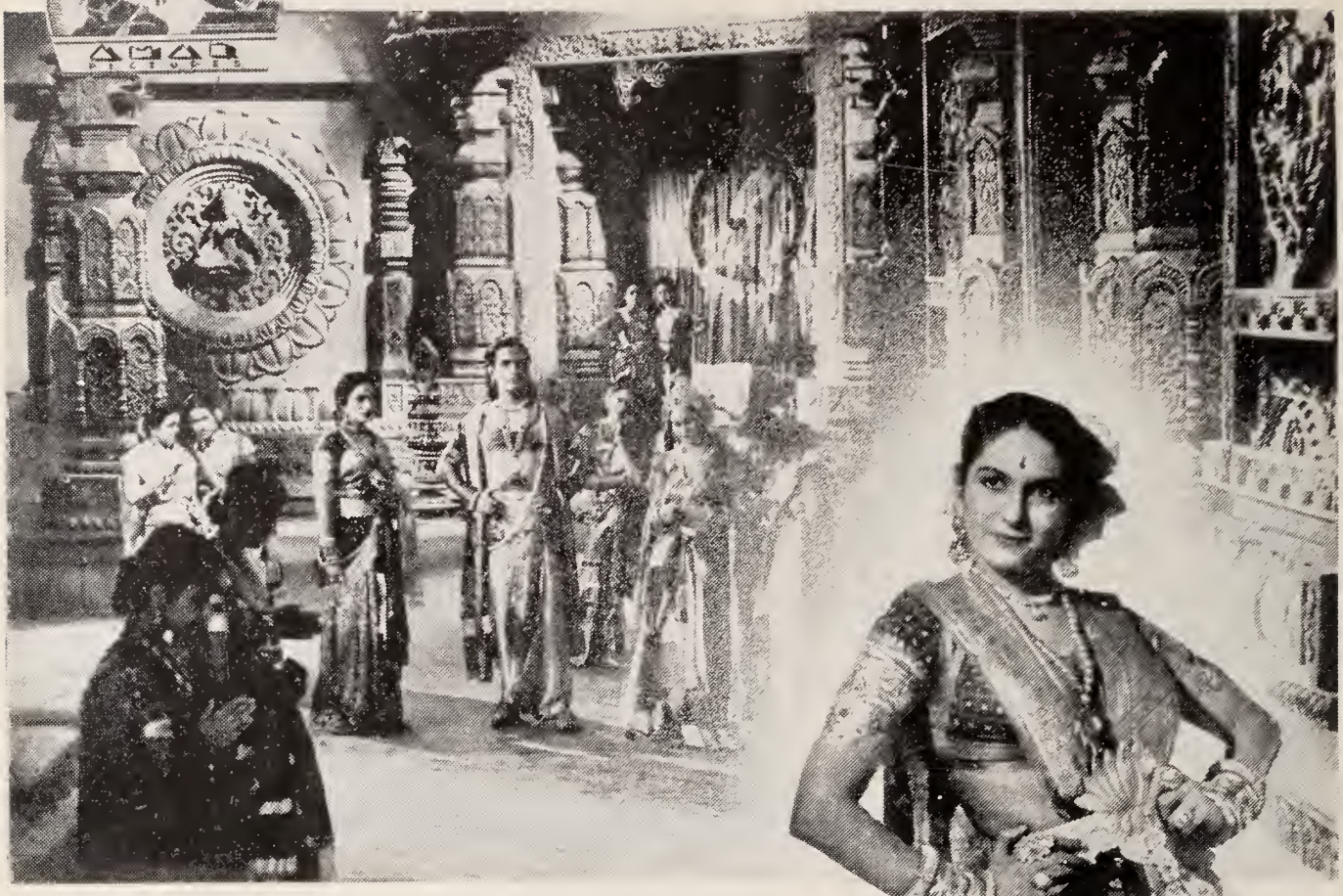

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Producer Director : **SURENDRA DESAI**

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OUR REVIEW

"P. P. Bhishekam" Proves Utterly Disappointing !

Sekhar's Masterly Art Wasted !

"P. P. Bhishekam", the combined effort of Gemini and Rajarajeshwari, is inspired by one of the great stage hits, "Paduka" written by that well-known Andhra dramatist, the late P. L. Narasimha Rao. The present picture is in essence a Telugu version of the Hindustani "Bharat Milap" produced by Prakash Pictures, with the only difference that "P. P. Bhishekam" is shades more crude and disappointing in dramatic values.

That popular incident from Ramayana in which Kaikeya, the step-mother, compels King Dasharatha to send Ramchandra into wilderness with a view to crown her own son Bharata, is the theme of this picture.

Unfortunately the man who was made responsible for preparing the screenplay, seems to have made an unholy mess of his job. "P. P. Bhishekam" as seen on the screen today is a crude and revolting production which will not contribute to the traditional reverence the devotional people have for Rama and the Ramayana.

In this respect the director's work seems to call for the greatest censure. Throughout the picture he betrays a peculiar lack of imagination and not in one place has he used his opportunity with even the slightest suspicion of intelligence. Some of the pointed and powerful dialogues in the original drama have been needlessly changed and some insipid verses have been added at inopportune moments. His direction looks most primitive with the result that the tempo of the drama has been hacked to pieces.

Kaikeya's exhibition of temper, portrayed in cheap colours, is to say the least unqueenly and unconvincing. The director seemed to forget that Kaikeya was considered a good woman till she demanded the throne for her son goaded by jealousy. The portrayal of this character, therefore, should not have been pantomimical but subtly emotional.

SEKHAR'S INIMITABLE ART

There are innumerable mistakes in the picture and it would be waste of good paper to write a long epitaph on a stinking carcass. It is enough to say that "P. P. Bhishekam" is an utterly disappointing show with the solitary exception of Sekhar's art in settings and atmosphere.

PADUKA PATTABHI-SHEKAM

Producers:	Gemini and Rajarajeswari
Language:	Telugu
Dialogues:	S. S. Sastry
Lyrics:	B. T. N. Chari
Art:	A. K. Sekhar
Music:	S. Pardhasarathi
Photography:	Kamal Ghosh
Audiography:	P. Rangarao
Cast:	Addanki Sriramamurty, C. S. R. Anjaneyulu, B. Kanakalingeswara Rao, Kannamba, Puspavalli, etc.
Released At:	Maruti, Bezwada
Date of Release:	15th March '45

Director:

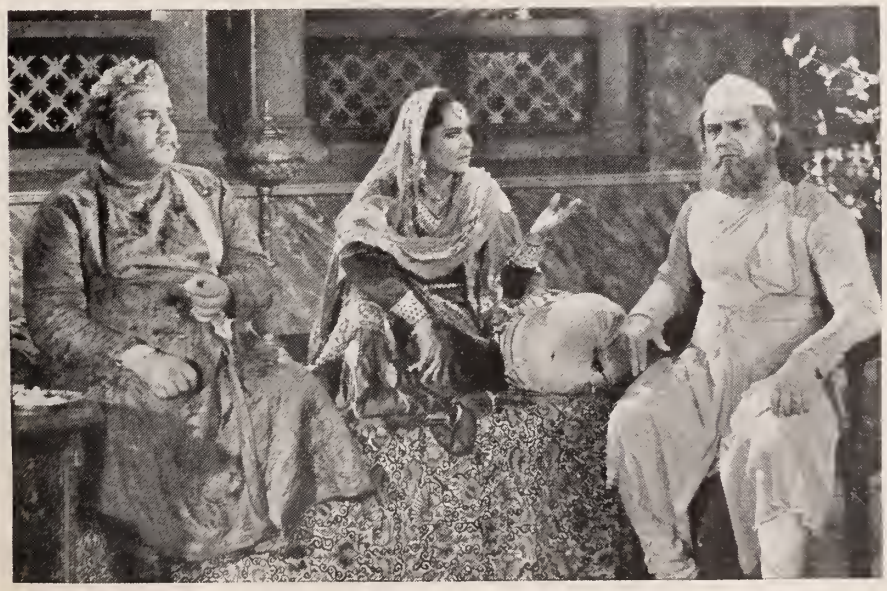
KADARU NAGA-BUSHANAM

With the Gemini resources behind him and none to stop him, Sekhar has excelled himself in giving to the picture a realistic atmosphere of rare art in the sets of the times. It is a pity that the photography could not bring out Sekhar's art more prominently.

The music seems to have taken its inspiration from several Hindustani tunes, with the result that it has lost its local colour and become a cheap graft.

From the players, B. K. Rao gives a pretty good performance as "Bharata" and so does P. Subba Rao in the thumb-nail role of "Guha". A. Sreeramamurthy is well-cast as "Dasharatha" but his performance suffers due to bad direction. Kannamba seems to have been exploited as the "sex-goods" in the picture, which exploitation takes away the traditional gravity from her role. Puspavalli as "Seeta" looks more built for comfort than for acting. She creates laughter instead of reverence. Anjaneyulu's "Rama" is on par with Prem Adib's role in "Bharat Milap". Both outrage our sacred sentiments with little mercy

Well, as a motion picture "P. P. Bhishekam" is a stupid affair, but because more fools than intellectuals see our motion pictures and because there are deep mythological furrows in the average South Indian mind, it wouldn't be surprising if this picture also proves a money-maker. If nothing else, the rushing fools will at least see Sekhar's inimitable art and it is any day worth going some miles to see it.



Dixit, Durga Khote and Mazhar Khan come together in "Phool", a Famous Films release, which enjoys a great pre-release reputation.

Printed by Baburao Patel at New Jack Printing Works, Ltd., 39, Sankli Street, Byculla, and Published by him for "filmindia" Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.

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